

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIX

NEW YORK, MARCH, 1934

NUMBER 3



DETAIL OF ALCOVE SHOWING QUEEN ANNE STYLE  
LOAN EXHIBITION OF NEW YORK STATE FURNITURE

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH, 1934

VOLUME XXIX, NUMBER 3

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Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

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## THE ANNUAL MEETING OF THE TRUSTEES

At the annual meeting of the Board of Trustees, held February 19, 1934, Roland L. Redmond and Cass Gilbert were elected trustees in the Classes of 1939 and 1940 respectively.

Marshall Field, William Church Osborn,

and J. P. Morgan were reelected trustees in the Class of 1941, and the following officers were reelected for the year ending February 28, 1935:

President . . . . .	George Blumenthal
Vice-Presidents . . . . .	Myron C. Taylor Wm. Church Osborn
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Acting Treasurer . . . . .	Robert A. Lovett
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The elective committees were elected as follows:

### EXECUTIVE COMMITTEE

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## ALBERT MORTON LYTHGOE 1868-1934

At a meeting of the Board of Trustees held February 19, 1934, the following memorial resolution was adopted:

The Trustees of The Metropolitan Museum of Art desire to place on record an expression of their sense of the loss sustained by the Museum through the death of Albert Morton Lythgoe. Coming to the Museum in October, 1906, Mr. Lythgoe served actively as Curator of Egyptian Art until his appointment as Curator Emeritus in November, 1929, and continued his con-

nection with the Museum until his retirement in April, 1933.

The development of the Department of Egyptian Art and the prosecution of the work of the expedition for excavation in Egypt, together with the organization and editorship of the publication of the results of the work in the field, were his constant care, and the fine accomplishment in all these undertakings through his devoted and high-minded service has given distinction to the Museum. Through his efforts it has gained a high reputation for scholarship as well as for outstanding achievement in acquisition and exhibition, which has noticeably increased the popular appeal of the collection. With unflinching self-sacrifice, he gave himself whole-heartedly to such administrative tasks for the Museum's benefit, realizing full well that in so doing he was giving up to others opportunities for those scholarly pursuits which appealed to him more than anything else.

To this record of service and accomplishment should be added the memory of the man himself, who in thought and action ever preserved the finest standards.

### A CHASED PISTOL LOCK

The man who offered for sale the snap-haunce pistol lock exhibited in the Room of Recent Accessions was convinced that it was made by Cellini, a conclusion not to be wondered at, since in workmanship it is well worthy of that master. Such an attribution followed a custom of long standing, for it may be said truthfully that aside from his autobiography Cellini owes much of his reputation to the many fine examples of arms and armor which have been wrongly ascribed to him.

The date 1679 and the inscription *Acqua Fresca A Bargi* engraved under the main-spring of the pistol lock prove it to be the work of a member of the Acqua Fresca family, noted locksmiths who took their name from a small place in the territory of Bologna. The signature is evidence of the guild spirit of pride in work, for we must remember that chased steel of the best quality is usually associated with Brescia

rather than with Bologna. Our lock is of particular interest in view of the fact that only a few examples of the work of the Acqua Fresca family are in existence. James Gow Mann, Deputy Director of the Courtauld Institute of Art, informs me that these artists are represented in the Kunsthistorisches Museum in Vienna and in the Royal Armory in Turin and by a gun in the collection of the Advocate Claudio Calandra and a pistol in the collection of Professor Costantini, both of Florence. In the collection of the Duc de Dino now in this Museum is a pair of snap-haunce pistols, one a skillfully made copy, the other an authentic pistol with a lock by the same hand as the one about to be described.

Our pistol lock has all the features of a choice piece both as to decoration and as to mechanism. It is in immaculate preservation except for the gracefully formed hammer, which has been repaired by brazing. The chasing is clear-cut, the work of a master with a sure hand. Even the inside surfaces are delicately engraved. The decoration is in the style of Jean Bérain the Elder, but the artist who made the lock was certainly capable of creating his own designs. The tendril ornament of the lock plate appears to be undercut, but when the lock, which consists of fifteen pieces secured by eleven screws and bolts, is dismantled it is evident that a plaque applied to the convex lock plate gives the illusion that the tendrils were "tickled" out with a jeweler's drill. This plaque is pierced and chased, the main motives being foliate scrolls, a bird between dolphins, and a hound pursuing a hare. The background is richly blued, the color being produced by the heat required to apply the gold, a few flecks of which still remain. The other elements are chased with foliation, cherubs, dolphins, and numerous masks. The head of the bolt securing the plaque is in the form of a mascarón and is a gem in chased steel. The threads of the screws were cut in a die, but the heads are chased or engraved. Each of the screws which pass transversely through the lock has near its head a key which fits into a slot so that the screw will not turn when the bolt at the opposite end is tightened. Every element of the mechanism is a splen-

did example of exactness in craftsmanship.

Safety devices designed to prevent the accidental discharge of loaded weapons have been among the most important mechanical improvements in the gradual evolution of firearms. In point of development, the snaphaunce, to which type our lock belongs, is intermediate between the wheellock and the true flintlock. It is the first battery lock, the battery being the upright steel portion against which the pyrites or flint strikes when the hammer falls. The snaphaunce has a sliding flashpan cover,

## A GIFT OF A CHINESE PAINTING

In an article in the October, 1933, BULLETIN describing a set of Chinese picture panels mention was made of the palindromic poem by Lady Su Hui of the fourth century; we are now happy to announce that a painting representing the story of this poem has been given to the Museum by George D. Pratt.<sup>1</sup>

There are several versions of the story of Su Hui, her separation from her lord Tou



SNAPHAUNCE PISTOL LOCK, ITALIAN, DATED 1679

similar to that of a wheellock; it is entirely separate from the battery. The battery in the snaphaunce is a safety element, as it can be kept away from the pan until ready to discharge. The pan cover, instead of being moved by hand as is usual in the wheellock, is automatically thrown back with the falling of the hammer by a rod moved by the tumbler. It may be of some interest to note that the various minute changes introduced into the making of firearms suggested to Lieutenant-General Pitt-Rivers the earliest systematic attempt to apply the theory of evolution to the products of human handiwork.

This lock is an object lesson in precision and fine workmanship. It belongs to a period when the art of chiseling in steel was brought as near perfection as possible and shows that the Italians were supreme in guiding the graver as well as the chisel.

STEPHEN V. GRANCAY

T'ao, one time governor of Ch'in-chou under Fu Chien (reigned 357-384) of the Anterior Ch'in, and her happy reunion with him through the intercession of her famous poem. Because of its great intricacy the poem was known as the Hsüan Chi T'u, *hsüan chi* being the name of a sort of armillary which the legendary emperor Shun (2255-2055 B.C.) was supposed to have used. The most widely circulated version had its origin in a preface to the Hsüan Chi T'u by Empress Wu Tsê T'ien (625-705) of the T'ang dynasty, and was popularized in modern times in the novel Ching Hua Yüan (1828). According to this version Su Hui quarreled with her husband over his favorite concubine, Chao Yang-t'ai, whom he maintained in a separate establishment. When she discovered his secret, Su Hui "raided" Chao's quarters and abused the

<sup>1</sup> Acc. no. 33.167. Shown in the Room of Recent Accessions.



hapless concubine with both words and blows. Later, when Tou T'ao was appointed governor of Hsiang-yang, he made an attempt at reconciliation, but the headstrong Su Hui spurned his advances and refused to accompany him to his new post, whereupon the husband departed with his concubine.

It was then that Su Hui composed and wove in five colors her poem of 840 characters (or 841 according to a recent edition of the *Ching Hua Yüan*), so arranged that it

front is seen a maid carrying a tray of tea things, who has stopped for the moment to play with a pet dog. In the next scene we find the lady dispatching her emissary, with a number of attendants in her train carrying parcels, one of which, we fancy, must contain the woven poem. The third section shows Tou T'ao reading the poem, with Chao Yang-t'ai seated by his side, while a group of female musicians are playing various instruments. The last scene, in which we see the couple united, has been



DETAIL OF MING DYNASTY PAINTING, LADY SU HUI REUNITED WITH HER LORD

can be read forwards or backwards and in a number of other ways which cannot be explained here for lack of space. The intricacy of the palindrome may be indicated by the fact that out of 840 characters it is possible to derive thousands of stanzas, though it must be pointed out that most of the stanzas do not make much, if any, sense. This she sent to Tou T'ao, who was as much impressed by the feat as he was touched, so we are told, by the vague, plaintive sentiments. He sent away his concubine and welcomed the poetastress to his Hsiang-yang household. The *Chin Shu* (History of the Chin Dynasty), however, does not make Su Hui a jealous wife; it records that she wrote the poem while her husband was living in exile on the frontier.

The painting opens with the weaving scene. Su Hui is shown seated at the loom with a wistful expression on her face; in

treated at greater length than the others and with greater success in the portrayal of character and emotion, especially in the case of the lady and her immediate attendants.

At the end of the painting we find inscribed "Chung-chi," an intimate name of Kuan Tao-shêng, the wife of the painter Chao Mêng-fu (1254-1322), but it appears to have been added by a later hand, and I have not been able to find any record that she painted this subject. The style may be characterized as Chao Mêng-fu-ish; the painting was probably executed in the sixteenth century or possibly somewhat earlier. The design was presumably derived from the same source as a painting on the subject acquired by the Museum in 1913.<sup>2</sup> The latter painting consists of four sections, each preceded by a biographical sketch of a well-

<sup>2</sup> Acc. no. 13.62.

known literary lady, one being our Su Hui. We were naturally led to think of the four paintings as illustrating the lives of the four ladies, though it was impossible to make the pictures agree with the written sketches in all cases except by stretching the imagination. With Mr. Pratt's copy as a clue, we immediately realized that the four sections of the 1913 copy were meant to illustrate only the life of Su Hui and that the irrelevant sketches were added by some zealous but ignorant scribe.

The 1913 copy bears the name of Ch'iu Ying and is in that artist's characteristic manner. It agrees in almost every detail with a third painting on the subject, attributed to the same artist, which is described in the *Ku Fên Ko Catalogue* (by Tu Jui-lien, published 1881). The *Ku Fên Ko* copy is in five sections, the first being a portrait of Su Hui. The chief point of difference is that while the Museum copy of 1913 places the third scene (Tou T'ao reading the poem) in a tent, the *Ku Fên Ko* copy stages it in a hall.

The "signature" on the painting that has just come to the Museum through the generosity of Mr. Pratt can, therefore, be disregarded; we can also disregard a long inscription to which the name of Chu Shu-chên has been signed, bearing a date equivalent to 1230, numerous arrangements of the poem attributed to Kuan Tao-shêng, and three other inscriptions, all of which antedate the sixteenth century. They are not only unworthy as calligraphy of the writers from whose hands they are represented to have come, but also betray faults of diction of which we can hardly accuse those writers.

Though it has been found in such disreputable company, the painting itself is unusually attractive. Its delicacy of line and refinement of color point to a style earlier than that of Ch'iu Ying and its total effect is more pleasant to the eye than the Museum copy of 1913, though the latter is very good Ch'iu Ying style. The artist has also shown his ingenuity in his omission of architectural settings after the first scene, for by this means he has achieved a degree of unity that raises his work above mere illustration.

WANG CHI-CHEN.

## SOME VENETIAN RENAISSANCE WOODCUT BOOKS

Little as it is known among print collectors, and even one may say among collectors of books, the history of woodcut illustration in Renaissance Venice is one of the most interesting and significant chapters in the history of the printed picture. During the fifteenth and sixteenth centuries Venice, in addition to being the richest and most powerful of the European commercial capitals, was one of the greatest of the artistic centers of the world. Moreover, from about 1480 until the end of the sixteenth century it was by all odds the greatest and the most important center of the printing and publishing trades. Venice during this period was in a very real sense the intellectual clearing house of Europe, and the many-sidedness of its various interests and contacts had great influence upon the making of its illustrations throughout the time from the "primitives" to the full development of that baroque style which is generally recognized as the artistic form of the Counter Reformation. Because of all this the natural history of illustration may possibly be studied in the Venetian books of the Renaissance as nowhere else.

With this in view there has been gathered together in the Museum's Print Room, slowly and piece by piece, a small and selected group of Venetian books and separate illustrations made prior to the beginning of the seventeenth century. As it was impossible and impractical to acquire the first editions of all these various books, many of which are of the utmost rarity, we have often contented ourselves with later printings of their woodblocks, which, taken in connection with their original dates, adequately illustrate the historic development. Few of these items taken by themselves have been of sufficient significance to warrant their separate mention in the pages of the *BULLETIN*, but as they have accumulated they have gradually taken form in a collection that is important enough to receive a general description in the restricted space of these columns.

The history of book illustration in Venice began in all probability with the publica-

tion of a block book picturing the Meditations on the Passion of Our Lord about a generation before that of type printing in that city. Today there is but one copy known of that block book, and even though imperfect it is one of the major possessions

Paris. In 1487, however, eleven of the original blocks, slightly sawn down to fit the size of the new book, were used by the printer Jerome de Sanctis for the illustration of the edition of the Meditations that he issued in that year. A book of the most



WOODCUT FROM THE MEDITATIONS OF SAINT BONAVENTURE  
VENICE, DE SANCTIS, 1487

of the great Berlin Print Room. A fairly close, and very elegant, copy of the block book was made at some time, but of this the only remaining vestiges are a few single pages now at Nuremberg. Of another, coarser copy the only fragment known is one leaf in the Bibliothèque nationale at

signal rarity, the Museum has recently been lucky enough to acquire an unusually fine copy of it. Beyond any question it is one of the most precious possessions of the Museum's Print Room, because it may be regarded as being in its way the corner stone of all Italian illustration. This same Jerome

de Sanctis, it may be noted in passing, was the second book illustrator to claim his work in his own name—in the Sacrobosco of 1488, of which we have the edition of 1490. His work appears again in Foresti's *Supplementum chronicarum*, of which we have the sixth edition, of 1506.

The first Venetian book printed from type to contain true illustrations was the Rolewinck of 1479, of which we have the edition of 1480. The Rolewinck and the Foresti were the first and third books to contain views of cities. The second was the Mainz Breydenbach of 1486, which we also have, and which contains the first large detailed view of Venice.

During the period between the block-book *Meditations* and 1600 the development of the draughtsmen's and woodcutters' techniques as modified to meet each others' skills and changing ideas may be easily traced from their primitive beginnings through stage after stage of experiment and style down to the empty formalism that marks the end of the sixteenth century. At first confined to bold outline on a rather large scale (e.g., in the block-book cuts), the design, without loss of emphasis on outline, gradually became so fine and small in texture that by 1490 (e.g., in the *Codex Meditations* and the memorable and delightful *Malermi Bible* of that year, of which we have a sadly imperfect but most charmingly colored copy) it had become possible to indicate large groups of figures in a space not larger than two by three inches. The *Bible* is interesting also because it is not impossible that its pictures may have been drawn by the miniaturist Benedetto Bordone. It took about ten years longer to exhaust the possibilities of the simple outline cut, and then shortly after 1500 there started a long series of most fruitful experiments in shading, intended to introduce a greater feeling of color into black and white (e.g., in the *Plutarch* of 1516), to serve as a fuller indication of form, and to produce a sense of light and shade, or *chiaroscuro*, which up to that time had been completely lacking in the woodcuts of the world (e.g., in the *Epistole Evangelii* of 1510). Starting with a simple system of diagonal parallel lines this shad-

ing gradually developed into a system in which blacks were on occasion introduced for the sake of accent, and eventually became a complicated linear structure, in general following the outlines of the figures and objects (e.g., in the *Marcolini Horae* of 1545), that was full of intricate crosshatching and necessitated a very great degree of skill on the part of the woodcutter. Beginning as early as the Petrarch illustrations of the 1490's, the steadily growing influence of the copper engraving is to be traced through the development of the Venetian woodcut illustration. By the middle of the sixteenth century, possibly through the influence of Titian and his pupils, there began to appear woodcut illustrations that were based on free pen drawings (as in the *Marmi* of 1552 and the *Cento Favole* of 1577), but after a while the woodcut sank back again into the highly stylized linear scheme that had grown up in competition with the baroque copper engraving technique (e.g., Vecellio's costume book of 1500). This last style became for a while a sort of lingua franca that was used not only in Italy but also in the Low Countries, in France, and in Germany, so currently and with so little local variation that it may almost be regarded as the clearest example to be found in European art of the law of intellectual entropy.

The early history of the woodcut in practically all other European cities is closely connected with the studios of the painters and miniaturists, but in Venice the early woodcut seems to have been much more a reflection of the local school of sculpture than of its painting. This is particularly notable in the large decorative full-page borders that now seem such a typical feature of Venetian book illustration of the 1490's (e.g., in the *Livy*, the *Lives of the Fathers*, the *Aesops*, the *Ptolemy*, and the *Herodotus*), and that were particularly close in design and feeling to the typical Venetian and Italian sculptural and architectural development of tomb monuments. In this the Venetian school was the earliest to show that dependence of black and white upon monumental art which ever since has been the distinguishing mark of the best printed decoration. The beginning of this



sculpturesque style is perhaps to be seen in the above-mentioned *Meditations* of 1487 and its apogee in the celebrated Aldine *Hypnerotomachia Poliphili* of 1499, a very large proportion of the illustrations in which were representations of statues, carvings, and architectural fragments. Eventually the *Poliphilus* was translated into French (Paris, 1546) and provided with a series of illustrations by French artists that were merely copies of the Venetian ones. This French version was fre-

etc.). These inevitably carried Venetian design with them about Europe, and thanks to them it became for a while the most widely spread of all European schemes of decoration.

As Venice was the greatest international trading center of that time it was but natural that the influence of other cities and countries should be marked in its work. Thus, for instance, we can see Venetian woodcutters copying the designs or aping the styles of Verona in the *Aesop* of 1492,



WOODCUT FROM DONI'S *I MARMI*. VENICE, MARCOLINI, 1552

quently reprinted, even until the seventeenth century, and its pictures must be regarded as among the most potent carriers of the new Italian style and design into Renaissance France. The *Ovid* of 1497 (of which we have the 1501 edition) was also illustrated by the Master of the *Poliphilus*, and where that book served as a pattern book for the French, this was used by several generations of Italian painters of cassone fronts and decorators of maiolica as one of their principal sources of design.

During the period from about 1480 to 1600 the Venetian printers were busily issuing prayer books, missals, and breviaries for the uses of orders and dioceses all over Europe (e.g., the Carthusian Missal of 1509, the Passau Breviary of 1517, and prayer books of 1505, 1507, 1512, 1518,

of Florence in Saint Bernard's *Sermons* of 1508, of Paris in the *Horae* of 1505, of Holland in the undated *Ars moriendi* of about 1490, and of Germany in the Passau Breviary of 1517; we find the Venetian printers importing and using woodblocks that had previously been used in other places, as the Parisian cuts in the *Voragine* of 1514; and even on occasion we find blocks that, while obviously of foreign origin, are unknown outside of Venetian books (e.g., the Florentine blocks in Clein and Himel's *Ars moriendi* of 1490 and Fra Michele's *Confessione generale* of 1506). While the Venetians were thus looking abroad for inspiration, the foreigners were looking at least as hard at purely Venetian work, so that in other collections in the Print Room we can find Parisian, Lyonesse, Swiss, and

German work that is little more than translation of Venetian ideas into the terms of local styles. Especially was this true of the large architectural borders which have been mentioned above. These were currently imitated all over Europe, so that even artists of the stature of Hans Holbein the Younger did not hesitate to adapt Venetian melodies to their so different tunes.

Another series of books of which the Venetians made quite a specialty from about 1530 to the end of the century was that of the so-called lace books. These lace books in spite of their accepted name were collections of patterns not only for lace makers and needlewomen, but for decorators of flat surfaces of all kinds. The publishers of these books were most ruthless in the way in which they took anything that happened to strike them as being useful in their business, many of the patterns in the earliest of the Venetian lace books (e.g., the Zoppino of 1529 and the Vavassore of about 1530) being little more than slavish copies of the designs in some of the earlier books of the same kind that had been printed at Zwickau in 1524 and at Cologne in 1529, which we also have. But the Venetians gave as good as they took, and many of the most distinguished and novel of the pattern books of the sixteenth century came from the Venetian presses (e.g., Pagan's *Giardineto* and *Ornamento* of 1554 and Parasolet's *Pretiosa Gemma* of 1600). There are few pattern books that are as illuminating for the student of the travels and transformations of design as Ostaus's *Vera Perfettione* of 1567, with its variations upon Aldegrever's variations upon earlier Italian originals. As it was through Venice that western Europe had its most effective contact with the Muhammadan East, it is not to be wondered at that the first appearance of the Muhammadan interlaces and fleurons in European pattern design is to be found in the earliest group of the Venetian lace books (e.g., those of Vavassore). In short there are few small groups of books that are so rich in material for investigation and thought as the lace books of the sixteenth century.

If we leave aside the Moyllus, of which

the lone copy has just been discovered, the earliest European books on lettering and handwriting were also published at Venice. The Pacioli of 1509, with its woodcuts of the alphabet which tradition has always assigned to Leonardo da Vinci, is perhaps the most magnificent of all the lettering books that have ever been issued. The Fanti of 1514 was the first treatise on the shapes of written letters with full directions of a technical kind about the ways to make them with pen and ink. Portraiture, beginning perhaps in the 1494 *Doctrina* of Justiniano, was to become rather a Venetian specialty. One of the largest and handsomest examples is the big one of Scanderbeg in his undated life by Barletius, but the most typical development is to be seen in the books of the mid-century like Doni's *Marmi* of 1552. There was also a long and most interesting series of architectural books (e.g., the Palladio, the Serlio, and the Rusconi), which left their mark on the buildings of the next several hundred years throughout western Europe.

Among the various technical developments that took place in Venice there may be especially mentioned the earliest use of three-color printing (the Sacrobosco of 1485) and the first set of copperplate illustrations to be signed by their maker (Mocetto's plates in the de Nola of 1514). Oddly it was this greatest center of printing and design that was to produce the last of the block books, the *Opera nova contemplativa*, which came out shortly before 1520.

In this so short and partial description of our collection of these books it has been impossible to expatiate upon their great artistic merit, but their importance and interest from the point of view of technique are obvious. On another and still weightier side it may quite possibly be that this is the only group of single prints or picture books so deeply to have entered into the many-sided life of its time that it has left a permanent mark upon all subsequent developments. As the practical influence of these books is still to be seen on every hand, one may truly say of them that they are formative and integral parts of the history of European culture.

WILLIAM M. IVINS, JR.

## NOTES

A PROTO-CORINTHIAN PYXIS. A proto-Corinthian pyxis has been lent by Mrs. Bayard James and is exhibited with our other specimens of this attractive ware in the Second Classical Room (Case P). It is of the early type, with purely geometric decorations, and very delicately made; to be dated probably late in the eighth century B.C. or early in the seventh.

G. M. A. R.

MEMBERSHIP. The following persons, having qualified, have been added to the membership of the Museum in the classes indicated herewith: FELLOW IN PERPETUITY, Artemas Ward, Jr., in succession to H. Galbraith Ward; FELLOWS FOR LIFE, Cass Gilbert, Miss S. Dannat Griffith, Mrs. Paul Moore, Roland L. Redmond; SUSTAINING MEMBERS, Miss Ethel Carlisle, Mrs. Robert W. de Forest, Mrs. John Palmer Gavit, Mrs. Otto H. Kahn, Robert B. Lea, Seton Porter. Thirty-three ANNUAL MEMBERS have been elected.

REINSTALLATION OF A STAINED-GLASS WINDOW. The magnificent thirteenth-century stained-glass window which was the gift of George D. Pratt in 1924 has been transferred from the Department of Arms and Armor to the Department of Mediaeval Art and has just been installed in Gallery A17.

The rich colors are combined with that amazing skill that developed in the school of Saint Denis and was carried to such centers as Chartres and Sens. The window was probably made in Paris in the second quarter of the thirteenth century and represents a distinguished craft at its zenith. J. J. R.

ON EXHIBITION IN THE LIBRARY. In an exhibition case in the new reading room of the Library are shown several objects of much interest. These include a receipt written and signed by Diego Velazquez for

the payment to him of 800 reales for three portraits, one the portrait of King Philip IV of Spain which is now in the Altman Collection in this Museum. The case contains also a palette used by Honoré Daumier and a sketchbook used by Sir Joshua Reynolds during his continental tour in 1749-1752. An interesting account of this sketchbook by Bryson Burroughs was published in the BULLETIN for February, 1919.

There are also three superb bindings, each containing an illuminated poem by the Duchess of Fewitz. The bindings are of crushed levant, finely tooled and inlaid with precious stones. They were made by Sangorski and Sutcliffe of London.

Also on exhibition is a fourteenth- or fifteenth-century illuminated Spanish manuscript of Saint Augustine's *De Civitate Dei*. The floriated and historiated capital letters and the border ornaments in color are beautifully done. The work consists of three volumes, all of which are in the Museum Library, but only two are shown. W. C.

NEW YORK STATE FURNITURE. The catalogue of the Loan Exhibition of New York State Furniture,<sup>1</sup> by Joseph Downs and Ruth Ralston, presents in its introduction a brief survey of the characteristic materials and decorations of furniture made in the Hudson River Valley, Long Island, and Manhattan, and of its best-known cabinetmakers and designers. Particularly useful is a list of cabinetmakers represented by signed furniture in the exhibition. There is also a list of lenders. The catalogue proper is arranged according to styles—Dutch, William and Mary, Queen Anne, Chippendale, Hepplewhite and Sheraton, Empire, and Victorian.

<sup>1</sup> A Loan Exhibition of New York State Furniture with Contemporary Accessories, by Joseph Downs and Ruth Ralston. New York, February 5 through April 22, 1934. 8vo. xxiv, 28 pp. 27 ills. Bound in paper. Price \$1.00.

**EXHIBITION OF DRAWINGS OF PLANT FORMS.** In May, 1933, coincident with the Metropolitan Museum's exhibition of Plant Forms in Ornament, the American Museum of Natural History placed on view in one of its galleries drawings by students in the city's art schools and high schools from living plant forms in the botanical gardens of New York and Brooklyn. About forty of these drawings were selected from the exhibition and have been circulated by the American Federation of Arts among various schools of design, art galleries, and libraries throughout the eastern states. The exhibition has awakened as keen interest among students of design in other cities as was evidenced by those in New York earlier in the year.

**NEIGHBORHOOD CIRCULATING EXHIBITIONS.** The third of the Museum's neighborhood circulating exhibitions, *Ancient Egypt, Its Life and Art*, is now to be seen at University Settlement, where it will be on view until April 15, a date which marks the end for this season of the Museum's experiment in taking unified groups of its material to people who live too far from the Museum to visit it often.

In the Egyptian exhibition are found a great variety of objects, including sculpture in stone, wood, and bronze, water-color copies of wall paintings from tombs and palaces, textiles, ceramics, and jewelry.

Owing to the pressure of Civil Works activities Hudson Guild could not show the second neighborhood circulating exhibition, *Arms, Armor, and Textiles, 1492-1776*; the route therefore had to be changed. The New York Public Library, in its usual co-operative spirit, made room for the exhibition in the George Bruce Branch Library, at 518 West 125th Street. Although part of the collection had to be retired, an adequate showing of the material was made possible and the place on the schedule satisfactorily filled. This exhibition will end April 1.

The first neighborhood circulating exhibition, *China and Japan*, is still being shown at the Hudson Park Branch Library, under the auspices of Greenwich House. The attendance to date is highly satisfactory, 5,501 for 22 days, an average of 250 daily.

**MORE NEW YORK STATE FURNITURE.** Among the several pieces of furniture in the exhibition of New York State Furniture which arrived too late for inclusion in the catalogue, two are of special importance because they strengthen certain attributions heretofore made<sup>1</sup> and emphasize the sound craftsmanship of New York work.

The earliest of this group is an armchair of Queen Anne design, made probably between 1740 and 1750. It is a part of the same set as a side chair in the exhibition,<sup>2</sup> and consequently belonged to the Van Cortlandt family in Cortlandt Street. In this piece interest is focused particularly upon the arms, which are graceful members of reversed S form terminating in eagles' heads similar to the arms of contemporary English chairs. The same type of arm also appears upon a number of New York chairs of the Chippendale style, one<sup>3</sup> of which belonged to the Patroon Stephen Van Rensselaer and a second one to his cousin Jeremias.<sup>4</sup>

A dressing table made by Michael Allison at 46 and 48 Vesey Street in October, 1823, is creditably designed and made, and a touch of fantasy has been lent to the top by a pair of lithe dolphins that support the looking-glass. In the catalogue, a chair<sup>5</sup> with dolphins uniting to form the splat was attributed to Allison, and the appearance now of this documented table seems to justify the assignment of the chair to Allison's workshop. Incidentally, the octagonal-shaped supports of the dressing table closely resemble, on a diminished scale, those on a secretary bookcase<sup>6</sup> bearing the label of Duncan Phyfe with the date 1820. J. D.

**THE WOODEN HORSE OF TROY ON AN ETRUSCAN SCARAB.** An important gem has been placed on exhibition this month in the Room of Recent Accessions. It is a carnelian scarab of archaic Etruscan make, which depicts the wooden horse of Troy.<sup>1</sup>

<sup>1</sup> BULLETIN, vol. XXIX (1934), pp. 19-25.

<sup>2</sup> No. 54.

<sup>3</sup> No. 72 in the exhibition.

<sup>4</sup> 1932. Acc. no. 32. 107. Rogers Fund. In the Van Rensselaer Room, American Wing.

<sup>5</sup> No. 204.

<sup>6</sup> No. 203.

<sup>1</sup> Acc. no. 32.11.7; l. 19/32 in. (1.4 cm.).



An impression from the intaglio, enlarged about three times, is here illustrated. The wooden horse—built hollow by the sculptor Epeios—crammed with Achaean warriors, has been dragged by the Trojans themselves into their very citadel through the guile of Odysseus. It is night, and since that fact is essential to the story the engraver has added a crescent moon. Forth from their hiding place swarm the Greeks. "All things were committed to me," says

fame as the instrument of Troy's fall. Most of the known representations<sup>3</sup> are of the Hellenistic and Roman periods. A few are early, and of these the most interesting in connection with our gem is a Corinthian aryballos from Cervetri now in the Bibliothèque nationale.<sup>4</sup> The monuments illustrate the three acts of the fateful drama—Epeios at work on the statue, the dragging of it within the walls, the sally out of it at dead of night. In ancient times a statue of the horse, with heroes issuing from it, by the Argive sculptor Antiphanes, stood at Delphi. Pausanias saw it and another one



ETRUSCAN SCARAB: THE SORTIE OF THE GREEKS FROM THE WOODEN HORSE  
BACK OF THE SCARAB AND IMPRESSION FROM THE FRONT. SCALE ABOUT 3:1

Odysseus when he relates the story to Alkinoös, "both to open the thick ambush and to close it."<sup>2</sup> He stands, apparently inside the horse, propping up with his arm the curving door. Behind him is a warrior, menacing, with shield and spear; another has gained the ground and rages forward. One lets himself down by the horse's tail, another and another have slid to the ground on the off side and are visible under the horse's belly. That more heroes are unseen within the cavity is suggested by one of their number's bursting forth, all armed, through the horse's neck, where an actual opening can hardly be assumed.

The wooden horse, unknown in the time of the Iliad, appears in the Odyssey and is celebrated throughout Greek and Latin literature. It was not so universally represented in art as might be expected from its

<sup>2</sup> Odyssey XI. 523.

on the Athenian Akropolis. The head of the wooden horse appeared looking over the wall in the Iliupersis by Polygnotos in the Lesche of the Knidians at Delphi.

The newly acquired scarab belongs in style to the first quarter of the fifth century B.C. The horse is a delicate and charming piece of work, the figures of the warriors somewhat less careful. A satyr's face is engraved on the convex of the beetle's back (see the illustration herewith), and there is a tongue pattern round the base of the scarab.

C. A.

<sup>3</sup> Overbeck, *Die Bildwerke zum thebischen und troischen Sagenkreise*, pp. 607-617, nos. 83-94; Weizsäcker in Roscher, *Lexikon*, s.v. *Epeios*; Wagner in Pauly-Wissowa, *Realencyclopädie*, s.v. *Epeios*.

<sup>4</sup> Payne, *Necrocorinthia*, p. 136, no. 1281; cf. also the black-figured fragment in Berlin, Zschietzschmann, *Jahrb. d. deutschen arch. Inst.*, vol. 46 (1931), p. 54, fig. 5.

# LIST OF ACCESSIONS AND LOANS

JANUARY 6 TO FEBRUARY 5, 1934

## BOOKS—THE LIBRARY

*Gifts of Barbizon House, London (1), A. E. Gallatin (1), Henry E. Huntington Library and Art Gallery (1), Reginald le May (1), Walter Lewis (1), Imperial Household Museum, Nara (1), Frederic Newlin Price (1), Arnold Seligmann, Rey & Co. (2), Harry Wearne, Inc. (1), Joseph E. Widener (1).*

CERAMICS, CHINESE  
*Purchases (2).*

DRAWINGS, AMERICAN  
*Gift of Estate of Joseph Breck (2).*

IVORIES, CHINESE  
*Purchases (3).*

LACQUERS, PERSIAN  
*Gift of Mrs. Henry Morgenthau (1).*

METALWORK, AMERICAN AND FRENCH  
*Purchases (6).*

MINIATURES AND MANUSCRIPTS, PERSIAN  
*Purchases (6).*

## PAINTINGS, CHINESE AND AMERICAN

*Gift of Mrs. Laurent Oppenheim, in memory of her husband (1); Purchase (1).*

## PHOTOGRAPHS—THE LIBRARY

*Gift of Museo nacional de arqueología, historia y etnografía, Mexico City (34).*

PRINTS, ENGRAVINGS, ETC.—DEPARTMENT OF PRINTS

*Gifts of W. G. Russell Allen (1), Anonymous Donor (1), Mrs. Bella C. Landauer (26).*

PRINTS, ENGRAVINGS, ETC.—EXTENSION DIVISION

*Gifts of Harry MacNeill Brand (10).*

## SCULPTURE, FRENCH AND CHINESE

*Gifts of John D. Rockefeller, Jr. (3); Purchase (1).*

## TEXTILES, FRENCH

*Gift of F. A. M. Schieffelin (1).*

WOODWORK AND FURNITURE, AMERICAN  
*Purchases (11).*

MINIATURES AND MANUSCRIPTS, NEAR EASTERN  
*Loans of Mrs. J. C. Burnett (7), Philip Hofer (5).*

# EXHIBITIONS AND LECTURES

MARCH 12 TO APRIL 15, 1934

## LECTURES FOR MUSEUM MEMBERS

MARCH		HOUR
13	Gallery Talk: Artistic Ideals of the Far East—Japanese Screens. Mabel Harrison Duncan	11:00
15	Advanced Study-Hour: Color and Its Use. Grace Cornell	11:00
16	Study-Hour: Creative Color Schemes from the Galleries. Grace Cornell	11:00
16	Gallery Talk: Artistic Ideals of the Far East—Japanese Screens. Mabel Harrison Duncan	2:00
17	Story-Hour for Younger Children: An Adventurous Journey—Louis of France and Maria Theresa of Spain. Anna Curtis Chandler	10:15
20	Gallery Talk: Artistic Ideals of the Far East—Color Prints of Japan. Mabel Harrison Duncan	11:00
23	Study-Hour: Flower Arrangement. Grace Cornell	11:00
23	Gallery Talk: Artistic Ideals of the Far East—Color Prints of Japan. Mabel Harrison Duncan	2:00
24	Story-Hour for Younger Children: Playing a Joke on Jolly Frans Hals of Holland. Anna Curtis Chandler	10:15
27	Gallery Talk: Artistic Ideals of the Far East—Oriental Symbolism in Rugs and Robes. Mabel Harrison Duncan	11:00

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH		HOUR
30	Gallery Talk: Artistic Ideals of the Far East—Oriental Symbolism in Rugs and Robes. Mabel Harrison Duncan.....	2:00
31	Story-Hour for Younger Children: When Raphael Was a Boy (His Four-Hundred-and-Fiftieth Anniversary). Anna Curtis Chandler.....	10:15
APRIL		
7	Story-Hour for Younger Children: The Light of the Palace—the Story of an Empress of India. Anna Curtis Chandler.....	10:15
14	Story-Hour for Younger Children: When British Guns Threatened New Amsterdam. Anna Curtis Chandler.....	10:15

## FREE PUBLIC LECTURES

### A. Announced by Date and Subject

MARCH		HOUR
17	The Understanding of Oriental Art. Charles Fabens Kelley.....	4:00
18	Assyrian Art. Charles C. Torrey.....	4:00
24	Tempyo Sculpture of Japan. Langdon Warner.....	4:00
25	Problems in Advertising Illustration (Arthur Gillender Lecture). Gordon C. Aymar....	4:00
31	Polykleitos and Greek Sculpture of the Fifth Century. George H. Chase.....	4:00
APRIL		
7	Lecture for the Deaf and Deafened Who Read the Lips: A King Arthur Tapestry. Jane B. Walker.....	3:00

### B. Announced by Courses

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, March 20, April 3, at 2:30 p.m.  
 Museum Cinema Films Showings, Thursdays at 2:30 p.m.  
 Story-Hours for Boys and Girls: Saturdays, March 17, 31, April 14, at 1:45 p.m., and Sundays at 1:45 and 2:45 p.m., by Anna Curtis Chandler; Saturday, March 24, at 1:45 p.m., by Agnes K. Inglis; Saturday, April 7, at 1:45 p.m., by Susan Scott Davis.  
 Gallery Talks, Saturdays at 2:30 p.m.: March 17, The Content of Greek Painting, by Roberta M. Fansler; March 24, Design in Early American Silver, by Ethelwyn Bradish; March 31, Illustrations for Marius the Epicurean, by Roberta M. Fansler; April 7, Assyrian Sculpture, by Huger Elliott; April 14, Symbolism of the East, by Mabel Harrison Duncan.  
 Gallery Talks, Sundays at 2:30 p.m.: March 18, French Sculpture of the Eighteenth Century, by Edith R. Abbot; March 25, Standards of Taste in American Homes of Yesterday, by Ethelwyn Bradish; April 1, Greek Vase Painting, by Marion E. Miller; April 8, French Painting: Naturalism, by Edith R. Abbot; April 15, French Painting: Impressionism, by Edith R. Abbot.  
 Study-Hours for Practical Workers (Arthur Gillender Lectures), Sundays in March at 3 p.m.: March 18, Quality Production, by Richard F. Bach; March 25, Art in Luxury and Thrift, by Grace Cornell.  
 Radio Talks by Huger Elliott: WOR, Saturdays at 12:30 p.m.; WNYC, Tuesdays, March 13, 27, April 10, at 5:00 p.m.

## EXHIBITIONS

Loan Exhibition of New York State Furniture	Gallery D 6	Through April 22
Blacque Collection of Textiles and Fahnestock Collection of Laces	Gallery H 15	Through June 3
Recent Accessions in the Egyptian Department	Third Egyptian Room	Continued
Three Hundred Years of Landscape Prints	Galleries K 37-40	Continued
Lace Shawls of the Nineteenth Century	Gallery H 19	Through April 15

### IN NEIGHBORHOOD HOUSES

China and Japan: an Exhibition of Far Eastern Art	Hudson Park Branch, New York Public Library, 66 Leroy Street	Through April 1
Arms, Armor, Textiles, and Costume Dolls, 1492-1776: an Exhibition of European Art	George Bruce Branch, New York Public Library, 518 West 125th Street	Through April 1
Ancient Egypt, Its Life and Art	University Settlement, Eldridge and Rivington Streets	Through April 15

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters, 698 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

### OFFICERS AND TRUSTEES

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Assistant Director	WILLIAM M. IVINS, JR.
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Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
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Associate Curators	C. LOUISE AVERY
	JOHN G. PHILLIPS, JR.
Assistant Curator in Charge of Textile Study Room	FRANCES LITTLE
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Associate Curator	RUTH RALSTON
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### MEMBERSHIP

BENEFACTORS, who contribute or devise . . . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	5,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . . . .	250
FELLOWSHIP MEMBERS, who pay annually . . . . .	100
SUSTAINING MEMBERS, who pay annually . . . . .	25
ANNUAL MEMBERS, who pay annually . . . . .	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.
Holidays, except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM and TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.